FONTASIA

AN ALTSYS PUBLICATION • VOLUME 6 NO 1 • NOVEMBER 1991

What's Inside:

- Fontographer 3.3 reads and writes True Type fonts for the Macintosh and PC
- Metamorphosis Professional offers even more font conversion possibilities
- Receive Style Merger FREE with Fontographer or Meta Pro
- Two new Altsys products: EPS Exchange & Virtuoso
- Four new Altsys Types...

Product Updates

Fontographer 3.3 supports TrueType for the Macintosh and IBM-compatible PCs

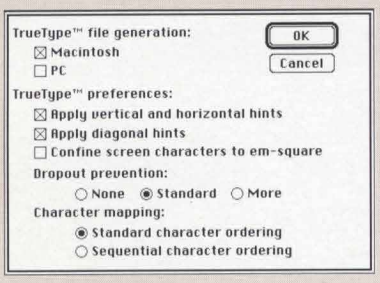
For some people, keeping up with advancements in the font industry is like chasing a runaway train since technology constantly changes to become more sophisticated and savvy. However, here at Altsys, we thrive on change, and it shows!

Fontographer® recently won the *1991 Publish Reader's Choice Award.* As the industry standard for type design and editing, Fontographer is all you need to modify existing typefaces, incorporate PostScript artwork, autotrace scanned images, or create original designs and typefaces.

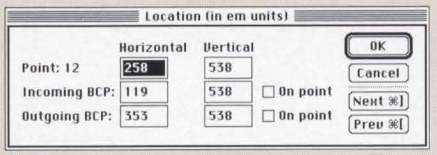
Since being the first to offer Type 1 PostScript language font generation with the release of Fontographer 3.1 a year ago, we have been busy improving and adding new features. We gave you Fontographer 3.2 last fall and now Fontographer 3.3, which has the ability to read and write TrueType™ fonts for the Apple® Macintosh® and IBM-compatible PCs (using future versions of Windows). As you can see, we continue to remain on the cutting edge of technology by bringing you the best of what the industry has to offer.

Fontographer 3.3 includes additional new features which allow you to:

- Choose specific options for TrueType generation;



- Move the location dialogue box for precise point placement with key combinations; and



- Retract BCPs into their points with quick key commands.

Included **free** on the Fontographer disk is Style Merger,™ our font family builder. (See page 3 for more details.)

The suggested retail price for Fontographer 3.3 is $495.00. It is available as an upgrade to registered users of Fontographer 3.2 for $20.00 (free if purchased after May 13, 1991). For Fontographer 3.1 owners, the upgrade is $40.00. Contact us for upgrade charges for Fontographer versions prior to 3.1.

If you haven't done so already, purchase your copy of Fontographer or its upgrade today. See the order form on page 11 for more information.

Fontographer's abilities...

In version 3.1

- Generate hinted Type 1 PostScript fonts (ATM-compatible) for the Macintosh;
- Generate hinted Type 3 PostScript fonts for the Macintosh and IBM-compatible PCs;
- Import kerning tables from any Macintosh font;
- Paste PostScript outlines from Aldus FreeHand® or Adobe Illustrator® directly into Fontographer's character edit window;
- Print samples that show you the X/Y coordinates of the character points;
- Generate PostScript (EPS) files in Adobe Illustrator 1.1 format;
- Eliminate common areas with "Remove Overlap;" and
- Expand single lines into outlines.

In version 3.2

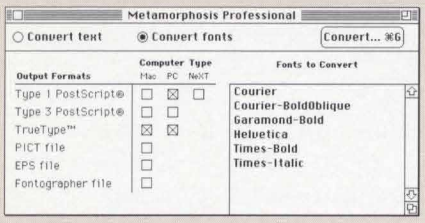
- Generate standard PC Type 1 fonts (hinted and ATM-compatible) for IBM-compatible PCs;
- Generate PostScript font files that can be used on NeXT™ computers;
- Adjust bitmap heights for characters with ascents and descents larger than the em square area; and
- Change the character width and offset directly in the metrics window.

Convert your fonts with Meta Pro

Well received among both users and critics since its release, Metamorphosis® Professional is our powerhouse font conversion utility.

As an upgrade to Metamorphosis version 1.5, Metamorphosis Professional (version 2.03) offers features such as converting:

- Between PostScript Type 1 (ATM-compatible and hinted), Type 3 fonts, and TrueType fonts on the Macintosh;
- From Type 1 and Type 3 on the Macintosh to IBM-compatible PCs;
- From Type 1 on the Macintosh to Type 1 for the NeXT; and

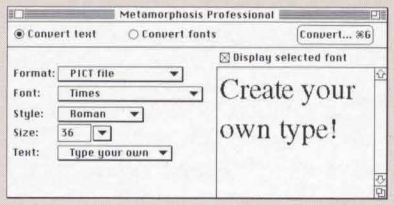


- PostScript fonts (Type 1 or Type 3) and TrueType fonts into PICT outlines, EPS outlines, or Fontographer database files, for easy editing in drawing programs like Aldus FreeHand, Adobe Illustrator, MacDraw® II, MacDraw Pro, Canvas,™ and Aldus SuperPaint.®

The conversion process is so simple and painless that the instructions fit into the next two paragraphs.

Suppose you want to convert the Adobe Type 1 font Garamond-Bold to a Type 1 PC font. First select the "Convert fonts" mode, select Garamond-Bold (and as many other fonts as you like), choose Type 1 PostScript for PC, and then press "Convert." There you have it! Three easy steps is all it takes to convert your font(s) into any of ten different output formats.

Converting text is just as simple. This time, you will select the "Convert text" mode, choose the format you wish to convert to, choose your font, a style and a size, and then press "Convert."



Once you have converted your text into a PICT file, an EPS file, or PICT in the clipboard, you will be able to manipulate your type outlines in various drawing programs by reshaping characters and filling them any way you like. Your creative possibilities with Meta Pro are endless.

Metamorphosis Professional has a suggested retail price of $149.00. It is also available as an upgrade to registered Metamorphosis owners for $45.00. Metamorphosis programs purchased after March 1, 1991 will be upgraded at no charge. Our utility Style Merger is included free on the Meta Pro disk. Contact us if you would like more information. ▸

Cool Type!

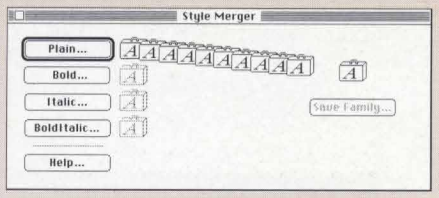
Style Merger builds families

Font families, that is! Style Merger is our new *complimentary* utility that takes styled fonts and merges them into one font family. And we all know how convenient it is to have all your font styles in one file rather than four separate files! This useful utility is included **free** with Fontographer and Meta Pro.

Style Merger will work with your PostScript and TrueType fonts. It simply creates new files from your existing fonts — never adversely affecting any fonts or font files on your computer.

Quickly and easily, you can build a family of Plain, Bold, Italic, and BoldItalic fonts. By merging four styled fonts together into one family, you can save space in your font menu.

The procedure is simple: double-click on the Style Merger icon, choose a Plain font for your new family, then choose which fonts should be the Bold, Italic, and BoldItalic faces, and finally save the new family. It's that easy!



You can also use Style Merger after you have created fonts with Fontographer. In addition, when used with Meta Pro, you can convert styled fonts of the same typeface into a family. ▸

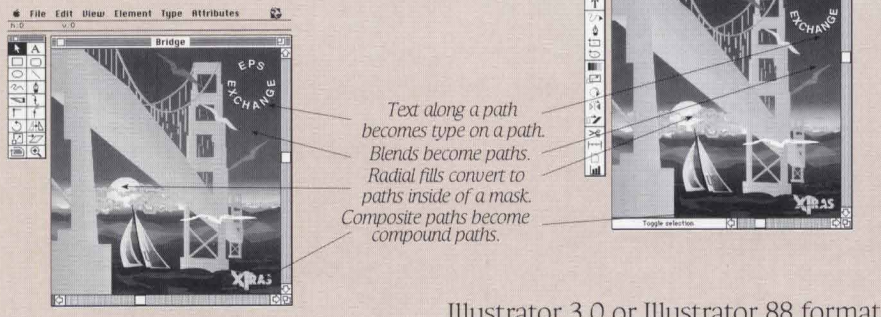
Altsys' new products...

FreeHand and Illustrator working together

Don't laugh... it's really true! If you have always wanted to open Aldus FreeHand documents in Adobe Illustrator but couldn't, now you can — reliably and easily! Introducing EPS Exchange™... the first utility in the new line of graphics add-ons by Altsys, known as Altsys XTRAS™.

EPS Exchange is an important new software utility that provides a bridge between your two favorite PostScript drawing programs. Designed for the Apple Macintosh, EPS Exchange allows Aldus FreeHand 3.0 drawings to be accurately exported for use in Adobe Illustrator 3.0 and Adobe Illustrator 88™.

Compare these two illustrations to see how EPS Exchange converts FreeHand features to Illustrator formats:



Once in Adobe Illustrator, these exported files can then be edited and printed like any other Adobe Illustrator documents and yet still retain the details of the original Aldus FreeHand artwork.

EPS Exchange gives you the freedom to create one design using both drawing applications without having to worry about compatibility. You can easily use the strengths of each program to your best advantage... giving you the best of both worlds, so to speak! You can use FreeHand to create the artwork and add certain details in Illustrator.

By generating the Illustrator formats, you can even import your FreeHand artwork into Adobe PhotoShop™ 2.0!

Anyone in the graphics industry — designers, art directors, service bureaus — will appreciate the flexibility that EPS Exchange offers because they can easily collaborate with their colleagues.

EPS Exchange offers a one-step installation process into Aldus FreeHand 3.0. Simply place the application into the Aldus folder inside your System Folder. To generate either the Illustrator 3.0 or Illustrator 88 format, you only have to select "Save As. . ." or "Export. . ." from the FreeHand File menu and choose a format... EPS Exchange does the rest.

EPS Exchange's suggested retail price is $149.00. The software package includes a comprehensive user's manual, sample artwork created with Aldus FreeHand, and free unlimited technical support.

Take advantage of all your artwork by purchasing a copy of EPS Exchange. Watch for more details of upcoming Altsys XTRAS in the near future. ▸

Virtuoso appears on the Altsys horizon

Known by the code name "Stealth" in its early development stages, Virtuoso™ is no longer a secret! Announced at the recent Seybold Conference in San Jose (where it received rave reviews), Virtuoso is our *new* advanced drawing program for NeXT computers.

We have taken the technology we've gained through developing Aldus FreeHand and combined it with the power of the NeXT professional workstation to bring you the most comprehensive drawing program available on any platform.

Virtuoso merges both illustration and text-handling capabilities into one unique program that will certainly set the standard for everyone from beginning to advanced graphic designers, and technical illustrators. Some exciting features from Virtuoso include:

- Intuitive drawing tools that enable artists to create and manipulate any shape and image;
- Multiple layers to organize complex illustrations;
- Custom style sheets for fills, colors, and halftone settings;
- Auto-tracing of scanned images;
- Typing and editing text onscreen and joining text to any path;
- Editing in Preview mode;
- 99 levels of undos and redos;
- Importing and manipulating TIFF files; and
- The ability to import and export all FreeHand 3.0 and Illustrator 88 and 3.0 documents from any platform (so you can use your existing artwork).

Virtuoso has a retail price of $695 and is expected to ship in the first quarter of 1992. ▸

Offer expires February 29, 1992.

The *Ultimate* Fontastic Plus Upgrade!

Here's your chance to finally get the Fontastic™ Plus upgrade that you've been waiting for... *upgrade to Fontographer®!*

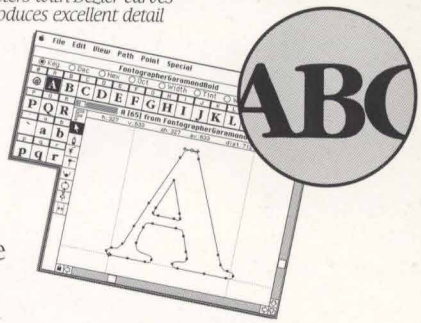
As an owner of Fontastic Plus, you can purchase your own copy of Fontographer for just *$225.00*. That's *more than half off* Fontographer's suggested retail price of $495.00!

Find out for yourself why the readers of *Publish* magazine voted Fontographer the 1991 Reader's Choice Award for Best Font Editing Program.

Fonts and special characters can easily be created in Fontographer.

Ease of Design You can modify an existing character set, trace a scanned image, or draw from scratch — however you do it, it's easy to design fonts using Fontographer — right from the start! By using the three independent drawing layers, Fontographer becomes your sketch pad for drawing each character.

Creating your characters with Bézier curves and straight lines produces excellent detail and precision.



Ease of Production Four types of windows present all the information you need to produce professional quality type. From drawing — to sample output — these windows give you full control over every aspect of your typeface.

Once your new typeface is complete, Fontographer automatically generates hinted outline (PostScript® or TrueType™) and bitmap fonts. These are used just like your other typefaces. In fact, a large number of commercial fonts have been created with Fontographer.

Ease of Output Fontographer creates output as precise as your drawings. Your typefaces will print on any PostScript or TrueType printer, from the LaserWriter™ to professional typesetting machines. Once installed, Fontographer typefaces are automatically downloaded to the printer, so you can use them without any hassles.

Since its introduction in 1986, Fontographer has been known as the industry-standard for professional typeface and logo design on the Macintosh. And now, *you* can upgrade to Fontographer — the most comprehensive tool for creative type design.

This special one-time offer is only available until February 29, 1992. ***To take advantage of this limited opportunity to purchase Fontographer for only $225.00, just send in the order form on the back of this page.***

❑ **Yes!** As an owner of Fontastic Plus, I'd like to buy Fontographer for just $225.00!

Act Now!
Limited Time Offer
Expires February 29, 1992.

This offer good only from Altsys or an Altsys international distributor (see list on back cover of this newsletter).

Qty. Ordered: _____ units at $225.00

— Offer limited to 3 (three) units of Fontographer per each registered Fontastic Plus —

Total Amount of Order: $ _____

Texas residents add 8.25% sales tax.

Your Name: _____

Company: _____

Address: _____

_____

City: _____ State: _____

Zip: _____ Country: _____

Phone: _____ FAX: _____

Fontastic Plus Serial Number: _____

(Required to take advantage of this special offer.)

❑ MasterCard ❑ Visa ❑ Check (drawn on U.S. banks only)

Credit Card # _____

Exp. Date: _____ Signature: _____

Shipping Info: Prices include U.S. shipping charges. Call our order department for special charges on Federal Express, UPS Blue Label, Red Label, etc. Canadian shipping charges will be $8 (U.S.). Other foreign shipping charges will be $30 (U.S.), unless special handling is required. *Please allow 6 to 8 weeks for delivery.*

ALTSYS

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FAX: (214) 680-0537

The *Ultimate* Upgrade for Fontastic Plus Owners!

Order by phone, fax, or mail today!

This limited time offer expires February 29, 1992.
Please allow 6 to 8 weeks for delivery.

Suggested Fontographer Systems:
Macintosh family of computers intended to utilize 1MB or more of RAM.
A PostScript or TrueType printer or imagesetter is recommended.

Jim Von Ehr speaks out

I'd like your opinion on an issue that has been the subject of many discussions here. The typical product review rates software by how many bullets it has in a feature checklist, and stresses competitive reviews over real user experience. Although it's easy to generate, I'm not sure a simple feature checklist is the best way to evaluate software.

The question is, are features more important than usability or stability? We have always tried to craft as many great features as we could while integrating them well and testing more than our competitors. That means cutting off some really fabulous last-minute ideas due to testing and documentation constraints. But now that we're out in front (we recently won the *Publish Magazine* Reader's choice awards for both Aldus FreeHand and Fontographer), we don't want to get smug and think that our current way is the only way. Competitors continually challenge us by adding new features. New features are usually easier than reworking the program to be better, faster, and cleaner. And programs score better in the reviews with lots of new, flashy features. So we add more. The software grows. The user's guide grows. The cycle repeats.

We've worked very hard over the years to balance features against stability, but now we frequently don't ship for months while we tweak obscure little details. However, we're pretty inventive, and have been considering adding dozens of features from our lengthy to-do lists to win the battle of the checklists. They may not always work perfectly in the first release, but if useful, would get improved later.

What do you want to see; more features, or better design and greater stability? Maybe a couple of new features per release that we explicitly warn may still have problems? Why don't *you* let us know. Maybe you have some suggestions for add-ons to our existing product line.

E-Mail is the best way to reach me; the addresses are on the last page. And if you think the magazines are ever wrong in their review focus, tell them so; most of them really are trying to do the right thing and should be interested in your feedback.

Development of Virtuoso, our drawing program for the NeXT, is coming along very well. We announced and demonstrated this at the Seybold show last month, and expect to ship it early next year. It looks terrific, and really shows off the Display PostScript environment in a way no other NeXT program has done.

We also have some interesting developments for Windows 3 and the Sun SparcStation, which should be announced in 1992. We recently renewed the FreeHand marketing agreement with Aldus, and by now you should have heard of FreeHand 3.1 for the Macintosh and 3.0 for Windows as well as the Macintosh.

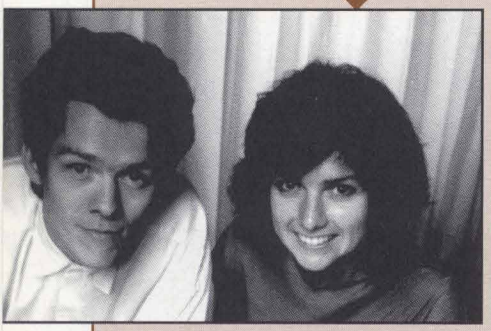
FreeHand 3.0 for Windows has been in progress for over two years, and should ship shortly after you receive this newsletter. If you know anyone using Windows, have them take a look. We won't win the competition of bad clip art tonnage on the PC, nor the weigh-off of cheap fonts, but FreeHand should quickly be recognized as the best drawing program for Windows.

FreeHand 3.1 for the Mac has been in progress since April. The changes are subtle, but substantial. The most exciting addition is the variable-weight line. I've wanted this for years, and thanks to the hardware recently becoming available, it is now real. Illustrations here at Altsys have taken on a very painterly look since the "varipen" tool was developed. You can see this in the background of the drop caps in this newsletter. Also, printing speed for TIFFs has been increased. System 7 features like Edition Manager and TrueType support have been added. I'll stop here, before I need a checklist to keep up (but there are 42 new features).

Finally, I am pleased to announce that we have been working with Izumiya Software International for over a year now, and have just shipped the Japanese language version of Fontographer. Several new European distributors are also being selected.

Things are going well, as you can see from the size we have grown to (just look at our company photo on page 10). Thanks for the support you've given us over the years that has made that growth and our success possible. ▸

The Altsys Types...



An interview with *Emigre* magazine's design team

Zuzana Licko *and* Rudy VanderLans

Zuzana Licko and Rudy VanderLans are a design team based in Berkeley, California. VanderLans studied at the Royal Academy of Art in the Hague. After working in Holland for several years, he moved to California and studied photography at U.C. Berkeley. Licko emigrated to the U.S. from Czechoslovakia in 1968; she graduated with a degree in graphic communications from U.C. Berkeley.

In 1986 VanderLans founded Emigre magazine, a journal for experimental graphic design. The exposure of Licko's typefaces in Emigre magazine has led to the publication of Emigre fonts. Among Emigre's clients are Apple Computer, Adobe Systems, MacWEEK, MacWorld, and Publish magazines. Their work has been published in numerous design magazines and books throughout the United States, England, Holland, Germany, and Japan.

What attracted you to the field of type design?

Our design of custom fonts for Emigre magazine grew out of our need for unique and more effective fonts than those originally available for the Macintosh. Being primarily graphic designers, rather than calligraphers, we were free of many preconceptions that can hinder more traditional type designers in assimilating this new technology. We also enjoy the ability to test and implement the faces directly within our design work.

When did you begin using Fontographer?

The first Emigre fonts were designed as bitmap fonts for use on dot matrix printers, before high resolution outline technology was available for the Macintosh. Once PostScript was introduced, we converted these bitmap designs into laser printer fonts with Fontographer, and later derived from these a line of high-resolution type designs. Each design was based on elements inherent to digital technology.

What are the basic concepts behind your type designs?

Our letterforms are often constructed from simple geometric components which are most effective in maintaining uncompromised form when generated by digital printers of virtually any resolution, but particularly by the crude laser, xerox, and fax processes common today.

For example, Emperor Fifteen is a bitmap screen font design, derived from the logic of the computer grid. Modula is a geometric headline face derived from a smooth version of Emperor Fifteen. Triplex is a humanist text face derived from Modula.

Emperor

Modula

Triplex

Similarly, Matrix was derived from the Emigre Fourteen bitmap design. To ensure legibility for text applications, the basic elements are derived from classical forms. The character proportions are based on a few simple ratios and the points required to define the letterforms are limited to the essentials. For example, serifs with curved elements require more memory than do straight lines. Therefore, Matrix serifs are reduced to diagonal lines; requiring fewer points than even square serifs. The 45 degree diagonal, used in Matrix, is the smoothest diagonal that digital printers can generate. Matrix thus consumes relatively little memory space in the printer and facilitates fast printing.

Emigre

Matrix

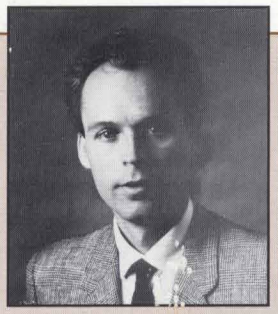
What are Emigre's future plans?

Recently, Emigre has started to release original typefaces from independent type designers. For example, Triplex Italic, designed by John Downer, has become a companion face to our Triplex Sans and Serif families.

Triplex Italic

Currently, we are exploring other new areas of type design. Journal, one of the latest additions to the Emigre fonts library, is an uncommon revival. Rather than resurrecting a particular typeface from letterpress specimens, Journal is a revival of the letterpress look itself. The irregularities that appear in letterpress printing are simulated; for example, all curves are defined with straight lines. This yields a subtle crudeness that is apparent in laserwriter printouts as well as high resolution typesetting. Journal also evokes the informal qualities of familiar typewriter designs, making it suitable for correspondence. ▸

Journal



Greg Thompson

After graduating from the Art Center College of Design in Los Angeles, Greg immediately started a freelance design business and bought a Mac SE and a Hewlett-Packard plotter, unaware of the PostScript output devices just then coming to the market. In 1987, Greg and his wife moved to Chicago, where he continued doing graphic, product, and architectural design, all on the Macintosh. Greg's designs are being published by David Berlow and Roger Black at the Font Bureau. Bodega (shown below) is available in the U.S. from The Font Haus (it's also their #1 seller), and in Europe and Canada from The Font Shop.

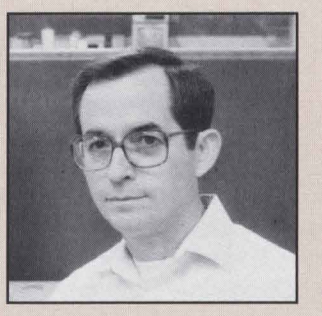
A chance meeting with Earl Allen (of Altsys) in Chicago got me started with Altsys products, which opened up a whole world of creative typographic expression. I now own all of Altsys' products, but use Fontographer and Fontastic Plus regularly. I have conservatively spent 1000 hours using these two products since 1988. Altsys products have the aesthetics of fine design: simple in appearance and function, and superbly suited to the job of making type.

BodegaSans
BodegaSansBlack
BodegaSansBlackOldstyle
BodegaSansOldstyle

One of my clients, a studio with 15 designers, commissioned me to digitize their clients' logos. I created a font with 20 or 25 logos, all very accurately done. Over a year that one font probably paid for a new computer in savings (alone) from stat paper, photocopy machine wear and tear, and manual keylining time.

There are several dimensions to good type design. It might seem obvious, but suitability for intended purpose is the biggest one. Spacing, craftsmanship of curves, joins, and other details of letter construction, if not done correctly, can ruin beautiful drawings, a problem many, many PostScript typefaces suffer from.

Beauty is most definitely in the eye of the beholder when it comes to type. Most people have no appreciation for the subtle curves of Optima, for example, but Mr. Zapf has reached inside their brains without their knowing it. Most people who can read experience a similar, albeit unconscious feeling when reading Optima. This is true of all type. It is generally invisible, but acts on people's subconscious. The best new designs are the ones that evoke a feeling that is somehow "now," that contribute to redefining the everyday world as we know it. ▸



George Thomas

George has had 24 years of typographic experience, including eight years in the font design and manufacturing end of the business. He has been using the Macintosh for 4 1/2 years, both at work and at home. George is currently working for The Graphics Group in Dallas, Texas.

I began using Metamorphosis Professional about two months ago. I chose it because of its good reviews and natural interface with Fontographer, which is my personal choice in font editors. Having this capability benefits all production employees because it allows us to produce a job in either conventional or desktop typography. Having this flexibility makes for greater efficiency in meeting the customer's needs, ultimately resulting in a better product at a savings to the customer as well as to The Graphics Group.

I have been completely satisfied with Meta Pro's capabilities because it gives me the ability to quickly convert an alien font format into Fontographer format, where I have the capability of generating a Type 1 font which is usable with any of our numerous desktop applications and with our Magna File conventional typesetting software. If I did not have Meta Pro, then the alternative would be to spend several weeks redrawing a font in order to achieve the same results. ▸

Craig Bauer

Craig's interest in the Macintosh developed from his purchase of a Mac Plus and an Image Writer II in the fall of 1988 when he was a student at the University of Baltimore. Within a few months, he had purchased Microsoft Word, PageMaker, and a couple of painting applications. This led to an internship at an advertising/composition firm, then to a local design firm, and finally to Black & Decker.

I discovered EPS Exchange at a design conference in June. It was exactly what we needed. When this department first began, it was decided that Adobe Illustrator 3.0 would be the best application we could use based on some very specific needs. At the time, I was more familiar with Aldus FreeHand and so were many of the other divisions of Black & Decker. We were aware that we could transfer files from Illustrator to FreeHand by encapsulating them, but that was not the direction we needed to go. This meant that we would have to re-create hundreds of illustrations, logos, and layouts. So, after I watched a demonstration of EPS Exchange, I was thrilled!

This program, which is available for under $149, will save us over 1,000 hours of work. ▸

Key Notes...

Fontographer

What is the difference between a Type 1 and a Type 3 PostScript font?
Type 1 fonts are smaller and faster than Type 3 fonts. This is because of the difference in the way PostScript raster image processors fill their outlines with black dots. Type 1 turns on pixels whose center is inside the outlines, but Type 3 filling turns on pixels that have any fraction of the pixel contained in the outline, thus making Type 3 characters (printed at small sizes on low-resolution printers) appear darker than their Type 1 counterparts. Another important difference between Type 3 and Type 1 is that ATM can render nice, smooth bitmaps onscreen and print smoothly to non-PostScript printers with Type 1 fonts, but cannot with Type 3 fonts.

What is the procedure for making a PostScript font out of a scanned image using Fontographer?
For the best results, follow these steps:

1. Scan the font so that all (or most) of the characters fit on a single scan (page). Make sure all your characters are perfectly vertical, then scan at your scanner's highest resolution, and in plain black and white (not grayscale).
2. Open the scan in some program that can manipulate the scan at its highest resolution (DeskPaint or Digital Darkroom, for example).
3. Determine the width of the widest character and the distance between the top of the highest character and the bottom of the character that extends furthest below the baseline. Draw a box with this width and height.
4. Use the marquee tool to select each character, "Copy," and then "Paste" the character into the box created in Step 3.
5. Use the marquee tool to select the box and "Copy" it into the Clipboard.
6. Use Multifinder to select Fontographer and "Paste" into an open character edit window. Fontographer automatically scales the character to fit in its normal bounding box. The scan will appear in the background layer, where you may need to go to move it, since it might not be placed exactly on the baseline.
7. After you position the background, choose "Trace background" from the View menu.
8. Delete the background character.
9. Adjust the character's width.
10. Repeat steps 4 through 9 for all the characters in the font.
11. Kern the font.
12. Use Fontographer to print samples, and when satisfied, test print from some program that understands kerning pairs, like Aldus FreeHand or PageMaker.
13. If the results are to your satisfaction, you're done.

Why do I continue to get a dialog box that tells me "Characters with strokes, grayscale fill, or external composites were converted without these attributes?"
Adobe has rules for the creation of Type 1 fonts. These rules specify that stroking, grayscale fills, composite references to other fonts, and even-odd fills are not allowed in a Type 1 font. So if you use any of these attributes in Type 1 fonts, Fontographer will convert the fonts without them, resulting in a font that probably doesn't look the way you expected.

If you need these attributes, create a Type 3 font, not a Type 1 font. If you accidently have some of these attributes in your font and want to get rid of them, first select all the characters in your font when the font window is open and active, type command A, choose "Char info..." from the Edit menu, and make sure that your settings are as follows: Fill... check, and make sure it is set to 100%. Stroke... do not check. Normal... check. Click "OK" and Fontographer gets rid of any offending attributes and you'll never see the pesky "Converting without..." dialog again on that font.

Why does my logo font, which has a fairly complex drawing in it, print fine on my LaserWriter, but not on my Linotronic or any other imagesetter?
There is a limitation in Adobe PostScript Level 1 that limits the number of "turn points" in a PostScript character. Turn points are required when PostScript images any curved line because the PostScript imaging system really can't do curved lines at all; it just fakes them with lots of very short straight lines all lined up at angles to one another. Each time there's a new little straight line, you have a turn point. PostScript font characters can't have more than 1500 of these per character. When you image a character on a 300 dpi printer like a LaserWriter, not as many turn-points are generated because fewer lines are needed to define a curve at this low resolution. Therefore, while the LaserWriter will print the character because its low resolution avoids exceeding the 1500 turn point limit, the imagesetter (with its higher resolution) exceeds the limit.

There are two solutions to this problem: make a Type 3 font with internal composites (see Chapter 11 of the Fontographer *User's Guide*); or make a Type 1 font with the character split into parts and placed in various characters. Make sure that the first few character parts all have zero widths, and the last part of the character has the actual width of the entire logo. To get the whole logo, you'll then have to type several characters, each of which will pile on top of the last one, until the final character in the series finally moves the cursor to the right to give the character its true width.

Here's your chance to finally get the Fontastic Plus upgrade that you've been waiting for... upgrade to Fontographer for only $225.00!

A special opportunity for Fontastic Plus owners... see attached details!

...and Tips

How can you use HyperCard and TrueType fonts for animation?

Animation occurs because the brain thinks a series of images, rapidly shown one after the other, represent actual motion of an object. An image in the series is called a cell. You can use this method to do animation.

Use Fontographer to create a series of cells (character outlines), and turn a TrueType font into an actor! Start by creating a new font named after the "Actor" (i.e., Jane). Now create a simple character outline in character slot "A." Next "Copy" that slot and "Paste" it into the next slot. Repeat these two steps, using the next 7 slots, but editing the outline to show the "A" walking as the character gets transferred slot to slot. For precision, you can place the previously created character into the background layer to guide the creation of the current cell. Later, when all the cells are finished, remove the background image.

Generate this as a TrueType font, install it into a HyperCard stack, and then open that stack. Create a rectangle field, name it "Jane" after the actor, and type the following text into the card script.

```
on action actor, cells, pause
  set textfont of card field actor to actor
  put number of items in cells into n
  repeat with i = 1 to n
    put item i of cells into card field actor
    wait pause ticks
  end repeat
  put item 1 of cells into card field actor
end actio
```

Now, type into the message box:

```
Action "Jane", "A,B,C,D,E,F,G",6
```

then hit return. See Jane run!

The advantages of working with TrueType fonts include file size, on-the-fly font scaling for resizing the character (instead of putting a character, change the font size in the loop), and the entire font gets installed! You don't need to have outlines in the System Folder and the bitmap font in the stack... since they are self-contained in the stack.

Meta Pro

Are you in a hurry to convert fonts?

Try running 2 or 3 copies of Meta Pro simultaneously using Multifinder. Have each copy convert a different batch of fonts. One copy of Meta Pro can be converting from the printer, while the other copies are busy generating hints or writing their files out to disk.

When should you turn off "Correct path direction?"

If you are converting between Type1 and TrueType (in any direction), you should turn off "Correct path direction" in the Preferences dialog. Only turn this on if your converted fonts end up with some improper fills.

Meta Pro trivia...

To see an extra cool "About box," hold down the "Command-option" keys while opening "About Metamorphosis™ Pro..." from your Apple menu.

To play a sound or a song while converting fonts, use ResEdit to add an 'SND' resource (with an ID of 4600) to Meta Pro.

The Art Importer

Will the Art Importer be upgraded so that it can handle images from FreeHand 3.0 and Illustrator 3.0?

No. Altsys no longer actively markets this program. The Art Importer 2.0 is the last and only version. Altsys has provided an inexpensive upgrade to Fontographer for all registered Art Importer users (call for information). Fontographer can create Type 1 logo fonts if you limit yourself to black filled outlines, or Type 3 logo fonts (which can contain grayscales) if you don't. Fontographer can also interpret the PostScript that you "Paste" into its open character edit window, if that PostScript is "Option-Copied" from a FreeHand or Illustrator document.

I can't get a font I made with The Art Importer to work with ATM, and I can't convert it to Type 1 with Meta Pro. Is there anything that I can do?

Due to the strict rules Adobe has set up for Type 1, the kind of things that can be done in the Art Importer simply can't be translated to Type 1.

However, if your Art Importer characters are merely simple black-filled outlines, it is sometimes possible to convert them to Type 1 with Meta Pro. But usually if you try to convert an Art Importer font with Meta Pro, you will get an error message and fail to convert the font, usually because of the 1500 turnpoint limit discussed in the Fontographer section on page 8.

Is it possible to make a Type 1 font from an Art Importer font?

As explained in the above section, not normally. The only Art Importer fonts that can be converted to Type 1 by Meta Pro are those that contain artwork that is strictly simple black filled outlines. If you limit your imported artwork to black filled outlines, Metamorphosis Professional can usually convert the font to Type 1.

Fontastic Plus

I've heard of a Fontastic Plus 2.0.3 that's compatible with System 7.0. How can I get this?

There is no Fontastic Plus 2.03. Version 2.01 and 2.02 are compatible with System 7.0. There is only one dialog box that is different between 2.01 and 2.02, so unless you use styled NFNT bitmap font families, you will never see the difference between the two versions. ▸

Special thanks to Earl Allen, James Brasure, and Andrew Meit for their contributions to this "Key notes and Tips" section. If you have a question you'd like answered or a tip to share, please mail it to Fontasia, 269 W. Renner Rd., Richardson, TX 75080.

Inside Altsys...

Hi Y'all!

...from everyone at Altsys.

What's new...

A visit from the stork!

Bill and Wendy Fahle had a new baby boy, Scott, on May 7, 1991.

Wedding bells!

Stewart Huey has announced his engagement to Heidi Scribner. Chris Nicolopoulos has also announced his engagement to Jenny Grudowski.

Congratulations to Pete and Samantha, two of our engineers, who were married in Dallas on June 28, 1991.

DATEBOOK

Come see Altsys as we visit your area:

November 5-6, 1991 The Mac Show • Valley Forge Convention Center • King of Prussia, PA

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January 12-15, 1992 MACWORLD Expo • Moscone Center • San Francisco

January 28-30, 1992 8th Annual Computer Graphics Show • Javits Convention Ctr • New York

April 8-10, 1992 MACWORLD Expo • Javits Convention Ctr • New York

Congratulations to...

...Fontographer user Richard Beatty for winning a citation for typographic excellence in the Annual Type Directors Club Exhibition for 1990 and Typography 12...

...Fontographer user Dennis Ortiz-Lopez, winner of the Decade of Type competition with eight font entries...

...Andrew Meit, one of Altsys' superb testers, and a typographer extraordinaire, who will be featured in the Nov/Dec' 91 issue of *Electronic Composition & Imaging* with his Fontographer font, GoodCityModern...

...Fontasia, winner of the 22nd annual BC&MA West Award for in-house design on a newsletter aimed at end-users...

...Aldus FreeHand, the winner of the *Publish 1991 Reader's Choice Awards* for Best Draw Software for the Macintosh...

...And, last but not least, to the program that made it all possible: Fontographer, winner of the *Publish 1991 Reader's Choice Awards* for Font Editing Software.

Instead of placing a trademark symbol on each occurence of a trademarked name, we state that we have used trademark names in Fontasia for editorial purposes only, for the benefit of the trademark owners, with no intent to infringe on those trademarks.

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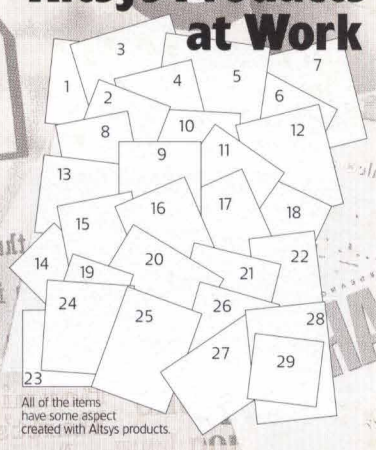

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